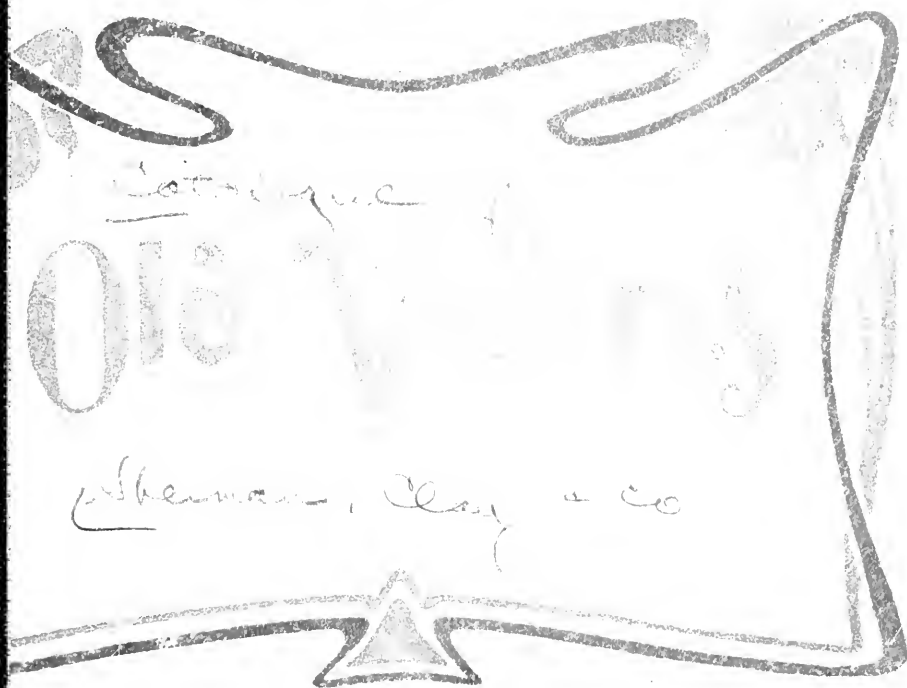


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Added to which is a short historical sketch of the various violin schools, and a list of the principal makers, including an article upon violin construction and repairing, also a list of choice music for the violin. *o o o*



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TO THE
MUSIC LIBRARY



PREFACE



SHERMAN, CLAY & Co. have had so many calls from their customers for really authentic old instruments that the necessity arose of adding to their large stock of violins a fine collection of old instruments.

These were picked up in the various violin centers of Europe by their own buyers, were carefully selected, and are of undoubted age and merit.

Sherman, Clay & Co., have endeavored as near as possible, to have a collection that would be representative of the various schools as known to-day, viz: Brescian, Cremonese, Neapolitan, Venetian, French, German, English, etc.—the instruments making up the collection varying in price from \$50.00 upwards.



Antonius Stradiuarius Cremonensis
Faciebat Anno 17



Origin of the Violin

**A Short Historical Sketch of the Various
Violin Schools, With a List of
the Principal Makers.**

The double bass was the first of the violin family as now known, followed by the violoncello, the viola and lastly the violin about 1540, and so great was the genius of these early makers, that the violin, as originated by them, has not to the present day been improved upon, in fact the work of Stradiuarius and others has never been equaled by modern makers for their high finish, beauty of varnish and purity of tone.

Caspar da Salo in Brescia

Gasparo da Salo, Brescia, 1542-1620, is the first known maker of violins, though this distinction is claimed by German writers for a German at an earlier period and also by French writers for a Frenchman, yet at the present date, no violins earlier than those made by Gasparo da Salo are known to exist, and very few of his.

Taking then Gasparo da Salo as the first maker of violins, we have in succeeding years Giovanni Paolo Maggini, Brescia, 1590-1640, a pupil of da Salo's.

Contemporaneous with the Brescian makers were those of Cremona, where the violin industry reached such a degree of perfection, that it has excited the wonder of the civilized world to the present day.

Andreas Amati, Cremona, 1530-1580, was the founder of the Cremonese School of Violin Makers; his sons, Antonius and Hieronymus, 1570-1635, succeeded their father in business, it then descending to Nikolaus Amati, 1596-1684, the son of Hieronymus. Nikolaus Amati was the greatest maker of this family, his work being hardly second to that genius of them all, Antonius Stradivarius, 1644-1737, who was his pupil and worked with him

several years, as did also Henry Jacobs, 1690-1740. Giovanni Baptista Ruggeri Jacob Stainer, 1622-1680; Paolo Albani, 1630-1650; Francesco Ruggeri, 1670-1720; Andreas Guarnerius, 1625-1693; C. Testore, 1690-1720 and others.

The really great makers of the Cremonese School following Amati, were Andreas Guarnerius, 1625-1693; Francesco Ruggeri, 1670-1720; Guiseppe Guarnerius, 1670-1730; Joseph Antonio Guarnerius; 1683 ---; Francesco Stradivarius, 1671-1743; Omobonu Stradivarius, 1679-1742; Lorenzo Guadagnini, 1690-1742; Pietro Guarnerius, 1690-1725; Giovanni Baptista Ruggeri, 17—; Giovanni Baptista Guadagnini, 1711-1786; Carlo Bergonzi, 1716-1747; Michael Angelo Bergonzi, 1730-1760; Lorenzo Storioni, 1769-1799.

While the violin industry reached its greatest perfection in the small Italian city of Cremona, there are quite a number of other cities that can justly claim having had makers whose work, in many respects, can be classed as being of the same standard as the best of the Cremonese makes; this is also true to a certain extent of France and Germany. Taking then, the Italian cities first, we have from Naples—Alessandro Gagliano, 1650-1725; Nicolaus Gagliano, 1695-1740; Gennaro Gagliano, 1700-1750; Ferdinando Gagliano, 1740-1780; Guiseppe Gagliano, 17—: From Venice—Domenico Montagnana, 1700-1740; Sanctus Seraphin, 1710-1748; Francesco Gobetti, 1680-1720; V. Castro, 1680-1720; Anselmo Bellosio, 1720-

1780: From Bologna—Carlo Tononi, Giovanni Tononi, 17—; Carlo Antonio Tononi, 1716-1740: From Milan—Paola Grancino, 1665-1690; Giovanni Paola Grancino, 1696-1735; Carlo Guiseppe Testore, 1690-1720; Carlo Antonio Testore, 1700-1730; Paola Antonia Testore, 1710-1745; Carlo Ferdinandus Landolfi, 1730-1760; David Techler, Rome, 1680-1730; Alexander Dulfenn, Livorno, 1700; Camillus Camilli, Mantua, 1700-1740; Vincenzo Panormo, Palermo, 1740-1813; Tomasso Carcassi, Florence, 1740-1720; Giovanni Francesco Pressenda, Turin, 1777-1854.

Nicolas Lupot Luther,
Rue Croix-des-Petits-Champs, a Paris.

The French school of violin makers had quite an influence upon the violin industry, as their natural artistic taste led them quite early to perceive the superiority of the instruments of the early Italian makers, and so successful were they in following the models as laid down by the best of the Cremona and other schools, that the instruments as turned out by them, rank with the very finest in selection of wood, and beauty of outline.

The leading French makers were: Jacques Boquay, Paris, 1700-1730; Claude Pierray, Paris, 1700-1725; Jean Vuillaume, Mirecourt, 1700-1740; Francois Médard, Paris, 1700; Francois Gaviniés, Paris, 1730, Francois Lupot, Plombières, 1736-1804; Francois Vaillant, Paris, 1758; Ambroise de Comble, Tournay, 1750; Nicolas Lupot, Paris, 1758-1824; F. L. Pique, Paris, 1788-1822; Jean Baptiste Vuillaume, Paris, 1798-1875; Francois Chanot, Mirecourt, 1800; Pierre Silvestre, Lyons, 1801-1859; Pierre Pacherele, Mirecourt, 1803-1871; George Chanot, Paris, 1801-1883; Claude Francois Vuillaume, Paris, 1807; Francois Gand, Paris, 1810-1845; Charles Adolphe Maucotel, Paris, 1820-1858; Claude Augustin Miremont, Mirecourt, 1827; Hippolyte Silvestre, Lyons, 1830; Adolphe Gand, Paris, 1845; Eugene Gand, Paris, 1850-1895.

**Jacobus Stainer in Absam
prope Oenipontum 16**

We now come to the German Makers, whose names are legion, but who did not in the large majority approach the work of the Italian or French makers, yet there are a few who did turn out instruments of real merit such as

the Klotz family and especially Jacob Stainer, who is considered the foremost maker of them all, in fact several English writers of an early period, placed him above the best Italian school, though to-day the Italian instruments stand pre-eminent.

We give the following list of the German makers, whose work was without doubt of a high order:

Jacob Stainer, Absam, 1621-1683; Mathias Albani, Botzen, 1621-1673; Mathias Albani, Botzen, 1650-1709; Mathias Klotz, Mittenwald, 1640; Markus Stainer, Kufstein, 1659; Egidius Klotz, Mittenwald, 1670-1709; Sebastian Klotz, Mittenwald, 1675; Joachim Tielke, Hamburg, 1660-1690; Johann Schorn, Innsbruck, 1680; Georg Klotz, Mittenwald, 17—; Michael Albani, Botzen, 17—; John Bapt. Schweitzer, 18—; Carl Ludwig Bachmann, Berlin, 1716-1800; J. Ulricus Eberle, Prague, 1730-1750; Daniel Achatius Stadelmann, Vienna, 1730-1750; Franz Ruppert, Erfurt, 17—; Leopold Withalm, Nürnberg, 1765-1788; C. Rausch, Breslau, 1750; Martin Diehl, Mayance, 1770; Nikolaus Dopfer, Mayance, 1768; Christian Friedrich Hunger, Leipsic, 1718-1787; Jacob August Otto, Weimar, 1762-1830; Joseph Klotz, Mittenwald, 1774; Johann Jaug, Dresden, 1760; Mathias Hornsteiner, Mittenwald, 1800; Joseph Hornsteiner, Mittenwald; Franz Geissenhof, Vienna, 1812; August Riechers, Berlin, 18—.

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N^o _____

DUBLIN 1800

England presents quite a few violin makers of considerable merit, though they never received much credit for their ability, especially by continental writers. The following is a list of the most prominent: Jacob Rayman, London, 1620-1648; Edward Pamphilon, London, 1685; Joseph Hill, London, 17—; Henry Banks, Salisbury, 17—; Peter Wamsley, London, 17—; William Foster, Brompton, 1713-1801; John Barrett, London, 1714; William Foster, London, 1739-1807; Benjamin Banks, Salisbury, 1727-1795; William Hill, London, 1741; Richard Duke, London, 1750-1780; Thomas Dodd, Sheffield, Bernard Fendt, London, 1756-1832; Richard Evans, London, 1750; Thomas Perry, Dublin, 1767-1830; Samuel Gilkes, London, 1787-1826; Lockey Hill, London, 1800-1840; Mathew Hardie, Edinburg, 1800-1825; John Thomas Hart, London, 1805-1874.

Violin Construction

We herewith present a short sketch upon the construction of the violin, from the works of that eminent author Chas. Goffrie, 1876.

The Violin, Its Form, Constituent Parts, Varnishes, Etc.

The violin in its present form and outlines has remained with only minute alterations, the same as in the 16th century. Stradivarius brought it to the highest perfection, but made no addition to its several parts. On the form or model depends the quality or sound; a high built violin, like those of Amati, Stainer, etc., is soft in tone; flat built violins, like Joseph Guarnerius', Storioni's, etc., are loud—often very powerful, with great carrying qualities; the medium form of Stradivarius, his pupil, etc., have both mellowness and power, and therefore, the most satisfactory quality.

The various parts of the violin are about 58. The back is either in one or two pieces, the belly of the finest quality of pine, made from one piece, divided into 2, so that the narrow grains joins in the middle; the sides in 6 pieces, the linings 12 pieces, soundpost, bridge, neck, finger-board, nut, 4 pegs, blocks, purfling, tail-piece and strings.

Belly and Back of Violin

The most important part as to sound is the belly, the grain in the pine running straight and close together,

but as it cannot be found with the grain running at equal distances, it is usually found best to have the finer grain in the middle, and let the larger run toward the sides. As to the proper thickness much depends on the quality of the wood and the form; flat built violins are thicker in wood than high built ones.

Those violins which are of the same thickness all over are either scraped out, which is very often the case, or badly made. The back is made of hard wood, stronger, and nearly corresponds with the belly in form. The belly is the vibrating part, and the back must resist the pressure and great vibration, and throw the tone out, as it were, through the sound holes. The difference of vibrations of back and belly ought to be like C to D.

The blocks, linings, etc., in the violin, and the weight and position of neck and head, have a good deal to do with the sound. Savard and others have proved that a violin without neck and head loses much of its tone. A piece of wood, usually ebony, called violin holder, has, since the great violinist Spohr recommended it, come much in use; it facilitates the holding of the violin, protects that part of the violin where the neck rests, and, if well made, so as to keep the pressure from the vibrating part of the belly, does not prevent the vibration as much as the chin, and perhaps a large beard. The bar, a piece of pine wood, for the purpose of strengthening and regulating the quality of sound, is thin at the ends, and gradually rising in height to the middle, runs under the G

string about three-fourths of the length of the violin; the length, height, thickness and position depend on the build of the violin; if it is a new one, with plenty of wood, the bar need not be strong nor very long, nor fitted in with much spring; it may, indeed, be put in quite straight; but in an old violin, particularly in one rather weak, it ought to run in the direction of the G string, right under it, and with more wood and spring in it fully sufficient to counteract the pressure of the strings. The wood must be very old, and the grain run quite straight. To give the necessary spring to a bar, the best way is to cut it to the right size, to see that it fits well in the place, and then before gluing it on to take a little of the wood off gradually from the middle to both ends, so that it does not fit any more. Then when gluing it on it must be pressed on both ends with a little force, and kept down until dry and firm. If the third and fourth strings have not sufficient force after such an operation, the bar has not the proper position or not enough spring, and must be changed. The same must be done if the notes will not come out free, as then there is too much spring given, and the pressure of the strings is insufficient to counteract it.

Bridge and Sound-post.

Finally, we come to 2 small loose pieces of wood called bridge and sound-post, or, as the French call the latter so appropriately, *l'âme*, or the soul of the violin. These 2 little pieces play a very important part in giving the

quality of the sound. The sound-post is made of very old pine, and loosely fitted into the violin; the grain is generally put crossways to that of the belly. The sound-post has a nearly fixed position about one-quarter of an inch behind the right foot of the bridge, but its exact position is only to be determined in conjunction with the bridge. The bridge carrying the strings is cut in that peculiar form with the view of having strength with the least amount of wood, thus producing the greatest amount of vibrations. The height, width and thickness a bridge ought to have, can only be calculated with reference to the model of the instrument, The higher the build of the violin the lower should be the bridge. Its position is usually between the two niches marked in the sound-holes.

Varnishes.

Varnishes are prepared with oil, spirit or other fluid. It is the opinion of eminent men who have made researches as to the cause, why the art of making varnish resembling that of the old masters is lost, as no instrument, not even from Italy, within a century, can compare with a fine Strad, Joseph Guarnerius, Amati or any of the makers of that period. It is believed the cause is that the gum amber, or chief ingredient composing that varnish, came to the Italian markets about that time as a regular branch of commerce, perhaps from the interior of Africa, and has for some reason discontinued so to arrive or to be imported. Also genuine dragon-blood, for color-

ing matter, which is quite transparent, and easily dissolved in an oily fluid, is no more found in the European markets, and the English imitation of it is very inferior and not so transparent.

The Arrangement of the Bridge and Sound-post.

Having said as much about the different parts of the violin, we return to bridge and sound-post to explain what experience of many years with the best makers in Paris, London, and Brussels has taught me about it.

It is certain that most violins can be improved, simply by a judicious arrangement of bridge and sound-post, and one can tell by a few minutes' examination whether a violin is well made and sound, has a proper bar, and proper position of bridge and sound-post.

There is hardly a violin of the old makers to be found in its original condition, as the bar has to be changed to give more resistance to the present high pitch, which is, in my opinion, too high for the production of the best quality of sound.

To arrange a bridge on a violin according to the position of any fingerboard is decidedly wrong. The bridge must be calculated according to the form of the violin. A flat Stradivarius or Jos. Guarnerius, will carry a bridge of 1 inch and $\frac{3}{8}$ high, $1\frac{3}{4}$ inches across the top, and a little less across the feet; it should not stand quite straight, but slightly backward, so that the strings over

the bridge form an even angle. To save a good bridge, cut one or two extra notches for pulling up the E strings.

The bridge ought to be tried with the sound-post, in different positions, to find out where it sounds best; if the violin is a valuable one, and the player is desirous of having it arranged in the best possible manner, several bridges, cut slightly different in height and width, ought to be tried, the best retained, and then only ought the fingerboard be adjusted according to the bridge, after which it must be tried again to see whether it sounds as well, as the slightest difference of place will affect the sound. Whoever says that the proper places can be determined by the eye alone is wrong.

I have found that repairers do not give that important consideration to bridge and post which is necessary, and from the remarks of some learned that they could not know much about it.

I heard an instrument maker say to a gentleman who came to have a new bridge put on a violin that he had the exact model of Signor Sivori's bridge, and would make him a similar one; such and the like expressions are absurd; every violin must have a bridge fitted according to its construction, and there are hardly two violins alike. It is true that many players come to instrument makers asking how much will a bridge cost, and are not inclined to give more than about 50 cents; then nothing else can be expected than one put on quickly if it is a worthless

instrument; but if a violin is well made, of a good maker, and of some value, then the instrument maker ought to advise a careful trial with more than one bridge, as there is a great difference in the vibrating qualities of bridges. Three bridges cut exactly alike, so that no difference can be detected by the eye, will produce different qualities of sound. It is also necessary that a tolerably good player should try the different degrees of tone, as well as the various positions during arrangements of bridge and post. Now if the quality of tone of a violin is very soft, a hard bridge will give it brilliancy; if it is hard and loud, as often in new violins, a softer bridge and more wood in thickness, and the feet not cut too fine, will mellow the tone, and this can sometimes be gained by a little thicker post being used. The bridge moved nearer the post will give brilliancy; if moved too near the tone becomes hard. The sound-post moved a little nearer the bar will soften the 1st and 2d strings, and give fullness to the 3d and 4th; if moved nearer to the sound-hole the first string will have more brilliancy. I would, however, advise professors and amateurs not to make experiments on good violins themselves, as the instruments are very easily damaged, but to get an experienced repairer or instrument maker to do it for them.

Strings.

The thickness of strings is to be calculated according to the strength of the violin. A well-made flat violin, with

a strong bar, will carry thicker strings than an old high-build violin, with a weak bar.

Bows.

I will not close this subject without saying a few words about violin bows and their makers, as a good bow is indispensable to an artistic performance on the violin; indeed, it may be termed the magic wand of the violinist. I will only go back to the earliest period when the violin bow received something like the present shape, so that the hair could be stretched at the will of the player. Corelli, about the year, 1680, was one of the first using such a bow; then came Tartini, who improved it, as also did Tourte, the father of Francois; the early bows run up straight to a point; but it was Francois Tourte who brought the Violin Bow to perfection, and to such a degree that since his time none have surpassed nor even equalled him, in giving the necessary spring and force combined with lightness to the Bow.

(Extract from work of Chas. Goffrie, 1876.)

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Sherman, Clay & Co.'s Collection of Fine Old Violins.

The instruments that go to make up this collection are sold entirely upon their tone merits, which is really the most essential point about any violin, either old or new; there has been so much that is false in connection with the old violin business that we take pleasure in presenting to those interested a line of violins and violoncellos, that no matter what the price may be, the party purchasing, can depend upon securing the value in an instrument without paying double for a name only, and that possibly fictitious.

While our terms are cash, this is not absolute as we quite often, for the accommodation of our customers, sell instruments of this character upon time payments.

Upon instruments sold upon installments we would require at least one-quarter of the cost of the instrument for the first payment, the balance to be divided into equal monthly payments, provided for by a contract, properly signed and indorsed.

We take in part payment old violins or violoncellos, and also will allow the full purchase price of any old violin or violoncello bought of us go toward the payment of a better instrument.

94 Matthais Neuner, 1809, Mittenwald, $\frac{3}{4}$ Size.

Price, - - - - \$60.00

The back is in one piece of well selected wood, the varnish is a reddish brown in color, the model large, tone sweet, yet very full.

396 German Copy of Lorenzo Guadagnini, 1724.

Price, - - - - \$75.00

Full model in perfect condition, original scroll, the color of the varnish being a reddish brown, full tone.

109 German School, Copy of L. Hopf.

Price, - - - - \$85.00

The original neck and scroll are still intact, the back is in one piece of well selected wood, showing nicely through the varnish, which is a reddish brown in color, full large model having a strong tone.

392 Alexander Dulfenn, Livorno, 1695.

Price, - - - - \$90.00

The back is in one piece, the color of the varnish is a red brown, laid on quite thick, scroll original, tone strong and loud.

675 French School, Copy of Nicolas Lupot, Paris.

Price, - - - - \$100.00

The back is one piece of fine selected wood, the ribs match the back, color of the varnish a light brown, large flat model, full tone.

673 French School, Copy of Nicolas Lupot, Paris.

Price, - - - - \$100.00

The back is in two pieces, the wood in both back and top being excellent, varnish is a light brown in color, the model is large with a full round tone.

398 Carlo Finoni, Venice, 1739.

Price, - - - - \$100.00

The model is rather large and flat without much arch to the back and top, the back being in one piece, varnish reddish brown in color, tone strong.

3 Old Martin Make, Copy of Gasparo da Salo, Brescia, 1545.

Price, - - - - \$125.00

The back is in two pieces, varnish a yellowish brown in color, the scroll, neck, top, back and ribs all original and in a perfect state of preservation, no cracks, full powerful tone.

- 394 Lorenzo Storioni, Cremona, 1745**
Price, - - - - \$125.00

Known as the last of the great makers of Cremona. The back is in one piece, the scroll is original, varnish a dark red, shaded toward the sides, model large, with quite an arch in the top, the back being somewhat flatter, loud, clear tone of considerable carrying power.

- 2 Mittenwald School, Copy of Joseph Klotz.**
Price, - - - - \$150.00

The back is in one piece, the original scroll has been preserved, varnish yellow in color with a reddish tinge, the wood in the top and back is excellent, full model with a very loud tone with all of considerable sweetness, showing the instrument has had considerable use.

- 766 Jean Baptiste Vuillaume, Paris.**
Price, - - - - \$150.00

A large full model of beautiful outline, excellent wood in both top and back, lustrous varnish very red in color, showing to fine advantage the grain of the wood, in perfect condition, no cracks, full deep responsive tone, a fine instrument for a soloist.

- 5 Prague School, Copy of Bohemian Violin.**
Price, - - - - \$150.00

The back is in two pieces, the scroll original, the varnish is a light yellow in color and well put on, the model is flat, being rather full at the sides. The instrument is in fine condition, no cracks, tone of good quality and quantity.

6 French School, Copy of Claude Pierray, Paris 1709.

Price, - - - \$150.00

One piece back with original scroll, the varnish is a reddish brown in color, full model, with a very handsome outline, the tone is very rich and mellow, a fine instrument for parlor use.

511 Domenico Montagnana, Venice, 1720.

Price, - - - \$150.00

The back is in two pieces, with original scroll intact, varnish a golden brown in color, very attractive in appearance, the model is rather broad, being flat in upper and lower bouts, it is in good condition, what few cracks there are having been artistically repaired; its tone quality will appeal to any player, being very brilliant and full.

506 George Adam Gutter, Nurmberg, 1755.

Price, - - - \$175.00

A large full model with the original scroll, back in two pieces, having ribs to match; top an excellent piece of wood of broad grain, tone loud, of fine singing quality—in our opinion, a fine instrument for concert work.

9 Nicolo Gagliano, Naples, 1730.

Price, - - - \$200.00

Deep model with the peculiar scroll of the Gagliano family, the back is in two pieces, with ribs to match, color of the varnish a beautiful golden brown, worn in spots which gives the instrument a handsome appearance, the tone is very full and powerful.

7 Prague School, Copy of Bohemian Violin.

Price, - - - \$200.00

The back is in one piece, cut to show the grain of the wood to the best advantage, the quality is very fine, showing good judgment in its selection, color of the varnish a yellow brown, tone loud and of considerable carrying power.

4 Ferdinando Gagliano, Naples, 1760.

Price, - - - \$200.00

The back is in two pieces with the ribs to match, varnish a reddish brown, the wood in both back and top is of fine quality, showing the maker had a knowledge of the acoustic properties of wood, the scroll is characteristic of the Gagliano family, being compact. It has a full powerful tone of great resonance.

397 Francois Garzoni, Chateau Thievray, 1768.

Price, - - - \$200.00

The model of the violin is large, rather arched at the *ff*² holes. The back is in one piece, the original scroll is intact, color of the varnish a golden brown, the top a little darker than the back, the varnish on the back showing more wear, no cracks on the back or ribs, two small ones on the top running from the *ff*² holes, they have been skillfully repaired, strong, powerful tone of great carrying power.

- 11 **French School, Copy of Gio. Paolo Maggini, Brescia, 16—**
Price, - - - \$200.00

The back is in one piece, inlaid with purfling in fancy designs, the color of the varnish is a reddish brown, large flat model in perfect condition, no patches or new wood, the tone is very strong and of fine quality.

- 224 **Joh. Bapt. Schweitzer, 1813.**
Price, - - - \$200.00

The back is in two pieces with ribs to match, the varnish is a golden brown in color, with a reddish tinge at the sides where it is quite thick, the model is a beautiful one in appearance, with back and top rather arched; the instrument is in a perfect state of preservation, with a strong loud tone.

- 492 **Andreas Amati, Cremona.**
Price, - - - \$250.00

The violin has a one piece back, the ribs matching the back which is of fine selected wood, the color of the varnish is a rich golden brown, through which the grain of the wood shows beautifully, the model is one of the best, top and back rather arched, with a tone of great strength, yet possessing considerable sweetness.

- 8 **Sebastian Dalinger, Vienna, 1775**
Price, - - - \$250.00

The instrument is of a rather full model, the outline broad, the workmanship being very artistically executed, the varnish is a rich reddish brown in color, scroll original, tone is full, of great resonance.

- 16 **Italian School Copy of Gen-
naro Gagliano, Naples, 1767.**
 Price, - - - \$250.00

The back is in two pieces of excellent wood, model is medium and beautiful in outline, the varnish a rich yellowish brown, somewhat worn, giving the violin a very handsome appearance, the tone is full and powerful, yet quite mellow, a fine instrument for solo work.

- 517 **Carlo Antonio Testoro, Milan,
 1735.**
 Price, - - - \$300.00

A large flat model of excellent proportions, the instrument being in fine condition, one crack only in the top, and this has been so well repaired as to be hardly noticeable, the varnish is a yellow brown in color, very handsome appearance, tone full and loud, of great carrying power, just the instrument for an orchestra leader.

- 509 **Joannes Baptista Guadagnini,
 Turin, 17—**
 Price, - - - \$300.00

The back is in one piece, with well matched ribs, the varnish is a rich reddish brown in color, very little worn, the model is quite large and full, top and back well arched, what few cracks there are having been beautifully repaired; the whole instrument presenting a very attractive appearance, loud full tone, of great resonance. Just the instrument for a soloist.

13 **Georg Klotz, Mittenwald, 17—****Price, - - - \$350.00**

The ribs match the back which is in one piece, the wood of both back and top being of the best quality, the scroll is genuine, color of the varnish a beautiful reddish brown, evenly applied, the whole instrument is in a perfect state of preservation, the few repairs that were necessary having been skillfully done, model is broad and flat, outline being very symmetrical, very strong tone of considerable sweetness.

10 **L. Hopf.****Price, - - - \$100.00**

The name "Hopf" is stamped into the inside of the violin where the label should be, the back is in one piece of wood, with a beautiful grain, showing good judgment in its selection, the varnish is a red brown in color, model is large and flat, the violin being in a perfect state of preservation, no cracks or worm holes, strong characteristic tone, very responsive.

671 **Jacobus Strainer, Absam, 1663.****Price, - - - \$400.00**

The back is in two pieces, the original scroll is still intact, rather large model, in fine condition, no cracks or new wood, the varnish is a reddish brown in color and a great deal of it, a full characteristic tone, so much sought after by those who copy the Strainer model, in our opinion a fine instrument for solo playing.

15 Sebastian Klotz, Mittenwald, 1753.

Price, - - - \$400.00

The back is in one piece, of beautiful selected wood, with ribs to match, the varnish is a lustrous golden brown in color, through which the grain of the wood shows to the best advantage, scroll is genuine, of a characteristic design, a medium model somewhat arched at the *ff*' holes, the tone is strong and very sweet, yet of great carrying power. A fine instrument for an orchestra player.

18 Gio. Paolo Maggini, Brescia, 1730

Price, - - - \$400.00

The back is in one piece of well selected wood, both top and back being inlaid with purfling in fancy designs. Varnish a light brown in color, the grain of the wood showing through it beautifully. The violin is in perfect condition, yet having had enough usage to perfect its tone which is strong and loud, with considerable carrying power.

12 Aegidius Klotz, Mittenwald, 1716.

Price, - - - \$450.00

The back is in two pieces, with ribs to match, scroll genuine, the varnish is a light brown in color, the top having more than the back, which shows more usage. Model is large, with a rounding arch, the violin as a whole is in fine condition. Powerful tone of remarkable carrying power.

17 Joseph Hornsteiner, Mittenwald, 1742.

Price, - - - \$500.00

This is one of the best instruments made by that maker, it is in perfect condition, not a crack in the body of the instrument, the neck being the only new part, the original scroll still preserved, the varnish is a rich reddish brown, showing very finely on the back, which is a beautiful piece of wood. The tone is all that could be desired, possessing the necessary quality, with great carrying power.

14 German School, Copy of Nicolas Lupot, 1813.

Price, - - - \$600.00

The back of the instrument is in two pieces, of finely figured wood, through which the varnish, which is a dark red brown, shows beautifully. The model is medium without any cracks, the original scroll and neck are intact. Tone is very fine, being full, rich and mellow, with great carrying power. An instrument any one could be proud of.

19 Aegidius Klotz, Mittenwald, 1791

Price, - - - \$600.00

The back is in two pieces, the varnish is light in color, very attractive in appearance. Rare judgment has been shown in the selection of the wood, especially the back which has been so cut as to show the grain to the best advantage, the sides match the back, there are very few cracks and these have been skillfully repaired. The model is large and flat, with a powerful sweet tone.

**20 Leopold Withalm, Nurmberg,
1810.****Price, - - \$600.00**

The initial "W" is burned into the inside of the back just below the label, the back is in one piece of beautifully figured wood, with sides to match, the color of the varnish is a rich light brown, the scroll, neck, ribs, top and back are all genuine, the instrument being in perfect condition, only two small cracks on the top which have been artistically repaired. Medium model with a full rich tone of particular sweetness.

**21 Joseph Kloz, Mittenwald, Copy
of Nicolaus Amati, 1647.****Price, - - \$750.00**

A beautiful specimen of the Luthier's art, the back is in two pieces of selected maple, with the ribs to match, the top is very fine, showing the skill of these early makers in the selection of their wood, the instrument as a whole is in fine condition, what few cracks there are having been skillfully repaired, the varnish is dark brown in color, shaded toward the sides. The model is full, possessing a very strong and powerful tone of great carrying power, yet notwithstanding of considerable sweetness.

**Our Professional Catalogue Containing a
Complete List of New Violins,
Bows, Strings, Etc., Mailed
Upon Application.**

Fine Old Violoncellos.

698 German School, Copy of Gasparò da Salò, Brescia.

Price, - - \$100.00

Back and top of excellent wood, well matched ribs, the color of the varnish is a yellow brown, full size model having the characteristic *ff* holes of da Salò, the tone is rich and full. A fine instrument for an amateur.

514 Ganuarius Gagliano, Naples, 1750.

Price, - - \$350.00

A fine Stradivarius model, the back a beautifully figured piece of wood, the top of a straight grain, varnish a yellow brown in color, very little worn, the instrument as a whole being in perfect condition, the tone is full and loud, of great carrying power. A full lined case made especially to fit the instrument is included.

**501 Joannes Baptista Guadagnini,
Turin.****Price, - - - \$400.00**

A beautiful model of the finest workmanship with very fine quality wood in back and top, showing rare skill in its selection, the color of the varnish is a rich golden brown. The instrument is in fine condition, the tone being full and rich, of great carrying power. A full lined case to fit instrument is included.

699 Jacobus Stainer, Absom, 1670.**Price, - - - \$600.00**

A very fine specimen of this maker's work, beautiful in outline, the wood in both top and back of the very best, showing the judgment of the maker in its selection, the varnish is a rich yellow brown in color, well preserved, a pleasing tone of great power. Agreeable to play, being very responsive to the touch of the bow. Just the instrument for a soloist.

**Our Professional Catalogue containing a
complete list of new violins, bows,
strings, etc., mailed upon
application.**

Fine Violin Bows.

1 C. F. Albert

Pernambuco wood, octagon stick, beautifully finished, full solid silver mounted, long silver button, very elastic, well balanced, fine ebony frog..... \$25 00

913 $\frac{1}{8}$ Tourte Model, Paris.

Pernambuco wood, octagon stick, beautiful ebony frog, pure silver mounted, selected for its strength and elasticity.....\$22 50

1092 Bausch Model.

Pernambuco wood, round stick, ebony frog inlaid with pearl and mounted in silver, fine workmanship\$20 00

1090 Copy of Bausch.

Pernambuco wood, round stick, selected on account of its strength and perfect balance, solid silver mounted, button solid silver \$20 00

1098 Tourte Model.

Pernambuco wood, octagon stick, beautiful ebony frog without eyes, pure silver mounted, rare workmanship.....\$20 00

1089 Bausch Model.

Pernambuco wood, round stick, pearl inlaid ebony frog, full silver mounted, ivory tipped, very elastic\$20 00

948 Tourte Model.

Pernambuco wood, octagon stick, very finely finished, ebony frog, full silver mounted..\$20 00

615 Gand and Bernardel, Paris.

Pernambuco wood, round stick, fine ebony frog, full silver mounted, very strong and elastic.....\$20 00

616 Gand and Bernardel, Paris.

Pernambuco wood, octagon stick, fine ebony frog, pure silver mounted, very strong and elastic..... \$20 00

511 F. N. Voirin, Paris.

Pernambuco wood, round stick, handsome ebony frog, full silver lined, well balanced and elastic, of good playing quality.....\$20 00

512 F. N. Voirin, Paris.

Pernambuco wood, octagon stick, handsome ebony frog, full silver lined, well balanced and elastic, of good playing quality. \$20 00

1097 Lupot, Paris.

Pernambuco wood, octagon stick, handsomely finished, ebony frog, full silver mounted, solid silver button, well balanced. \$17 50

1095 Bausch Model.

Pernambuco wood, round stick, perfect balance, fine ebony frog, solid silver mounted \$17 50

1096 Tubbs Model.

Pernambuco wood, round stick, selected for its balance and elasticity, ebony frog, full silver mounted.....\$17 50

48 Laberte-Humbert.

A beautiful selected piece of pernambuco wood, round stick, of the best workmanship, strong and well balanced, pure silver mounted, with solid silver button \$15 00

1091 Voirin Model.

Pernambuco wood, round stick, finest workmanship, well balanced, ebony frog, pure silver mounted.....\$15 00

1094 Voirin Model.

Pernambuco wood, round stick, finely finished, ebony frog, full silver mounted, superior playing qualities.....\$15 00

1088 Tourte Model.

Pernambuco wood, round stick, fine ebony frog, full silver mounted, solid silver button of new model.\$13 50

103 Matthias Albani, Tyrol.

Pernambuco wood, selected round stick, fine workmanship, wide ebony frog, full silver lined, long solid silver button, strong and elastic.....\$10 00

104 Matthias Albani, Tyrol.

Pernambuco wood, selected octagon stick, fine workmanship, wide ebony frog, full silver lined, long solid silver button, strong and elastic.....\$10 00

105 Bausch Model.

Pernambuco wood, round stick, selected, fine ebony frog, full silver lined, well balanced\$ 7 50

100 Vuillaume Model.

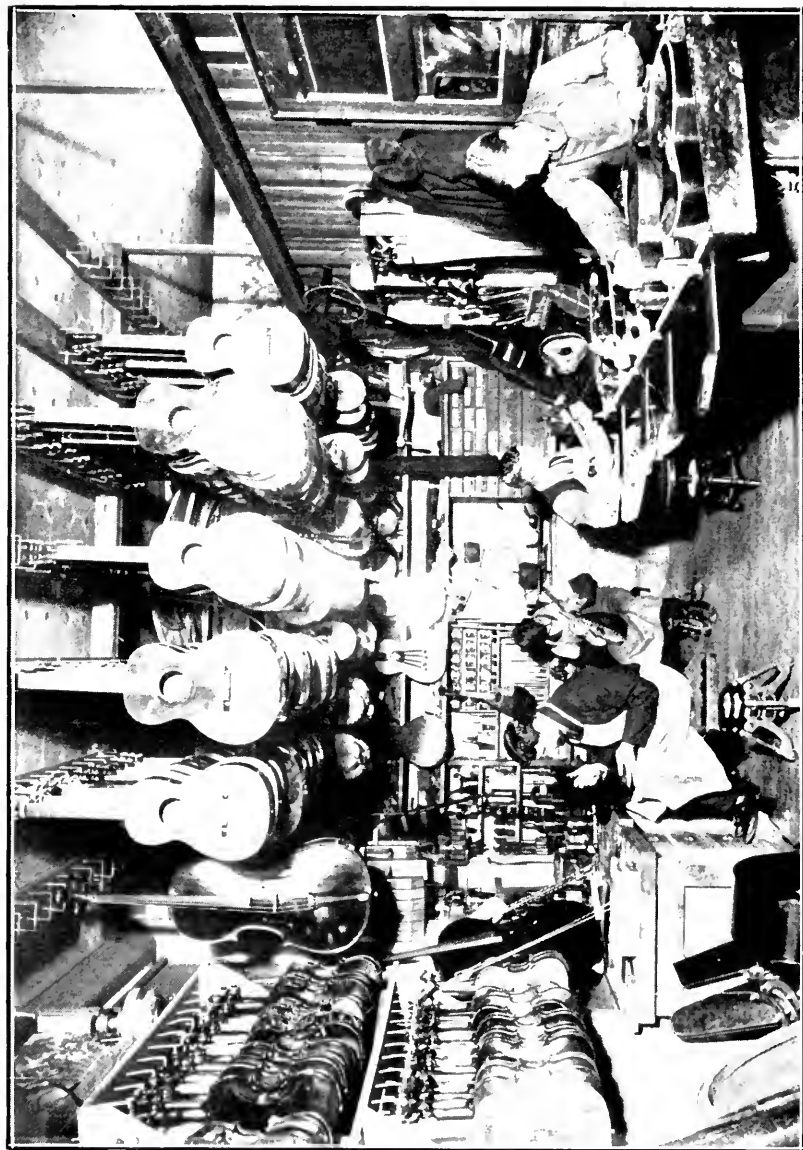
Pernambuco wood, round stick, beautiful ebony frog, full German silver lined, inlaid with pearl.....\$ 5 00

101 Matthias Albani, Tyrol.

Pernambuco wood, selected round stick, fine ebony frog, full German silver lined, pearl eye, ivory tipped.....\$ 3 50

102 Matthias Albani, Tyrol.

Pernambuco wood, selected octagon stick, fine ebony frog, full German silver lined, pearl eye, ivory tipped.....\$ 3 50



VIEW OF VIOLIN AND STRINGED INSTRUMENT REPAIR SHOP.

Violin Repairing, Adjusting and Tone Regulating.

It is absolutely necessary to entrust fine violin work to experts. Not one workman in a thousand who repairs violins to-day can properly be classed as an expert, nature must needs fit a man with the artistic temperament, patience, infinite capacity for taking pains and years of experience, research and familiarity with old master violins, such as to be had only by an apprenticeship served in the art centers of the old world, an absolute necessity to produce what we esteem a fine violin maker and repairer.

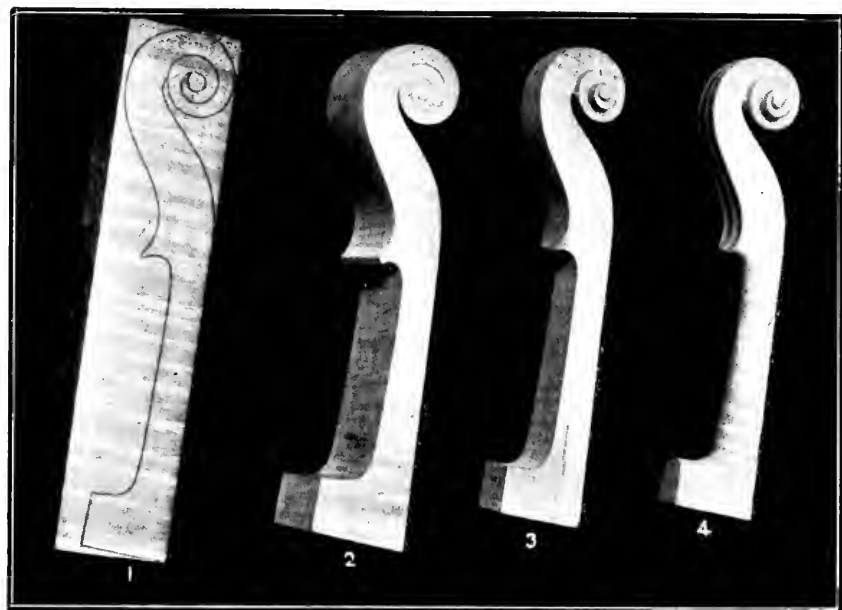
We have such men in our employ and their experience and honest advice is at the service of our patrons, our charges are moderate, our work above reproach.

We would be pleased to have you consult us in reference to repairs, furnishing you with estimates as to cost, also the opinion of our experts as to the amount and character of repairs necessary to produce the best results.

We herewith present a few photographs of a violin in its various stages of construction, all the work was done in our own workshops by experts in our employ.

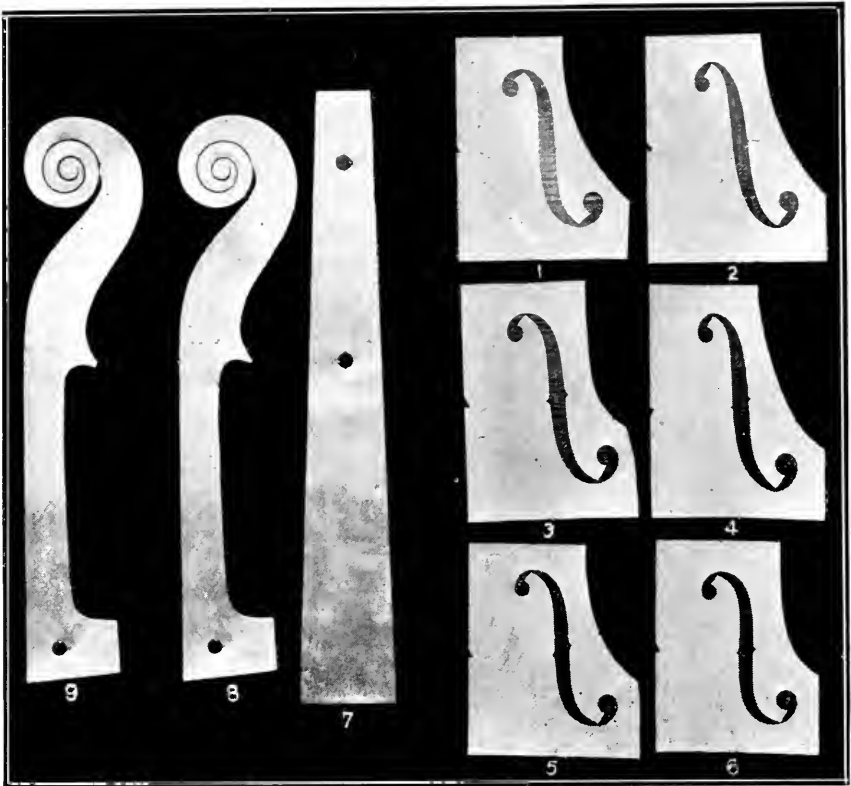
This work for its careful attention to detail must be seen to be appreciated.

We also show various pieces of old spruce and maple for backs, tops, ribs, bass bars, sound posts, etc. This wood was gathered in Europe, especially for us to be used in the reconstruction of valuable violins, most of this wood being fully 120 years old.



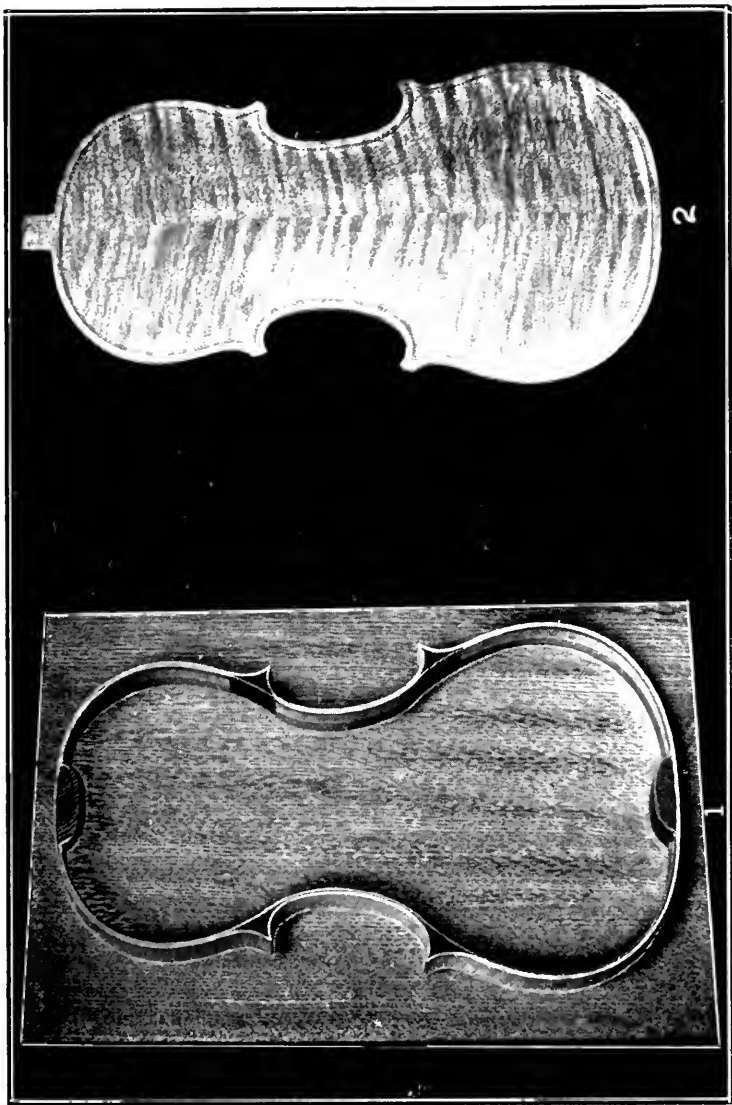
Violin Neck and Scroll in Four Stages of its Construction.

- No. 1—Piece of old maple, with outline drawing ready for cutting.
" 2—Outside design, ready for scroll to be cut.
" 3—Partly finished, scroll ready for finishing touches.
" 4—Finished, ready for polishing.



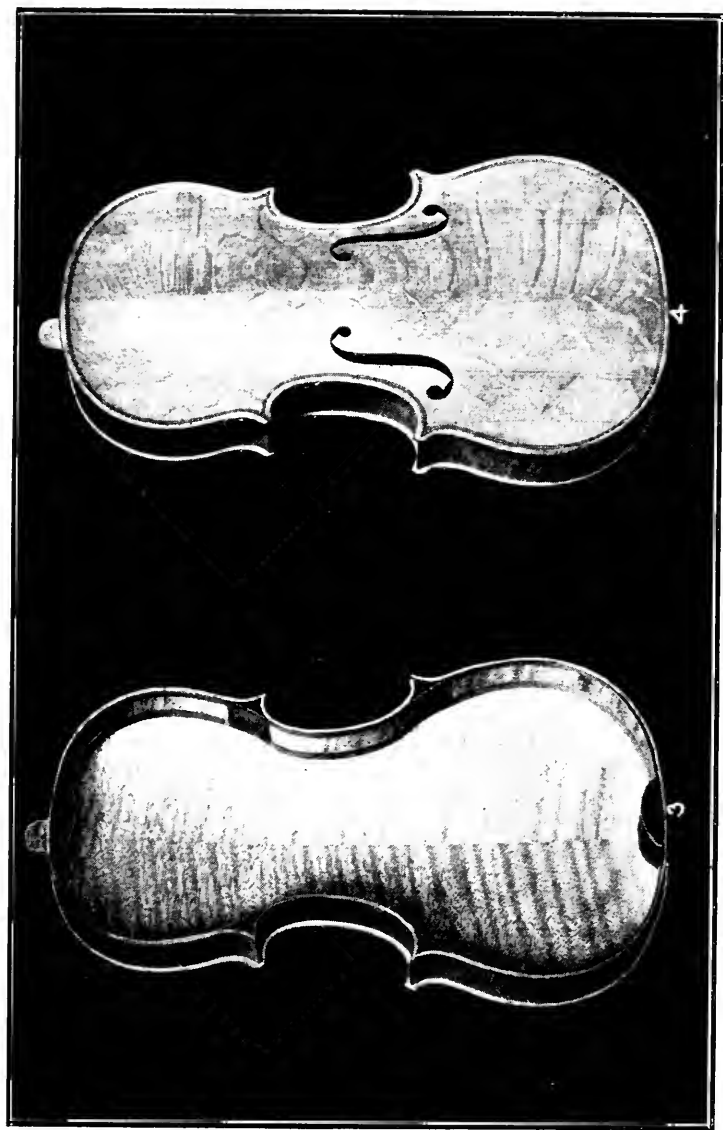
VIOLIN PATTERNS.

- No. 1—Antonio Stradivarius Model for *ff* holes.
 " 2—Joseph Guarnerius " " "
 " 3—Gio. Paolo Maggini " " "
 " 4—Joseph Guarnerius " " "
 " 5—Nicolo Amati " " "
 " 6—Jacob Stainer " " "
 " 7—Proper model for finger board.
 " 8—Model for Antonio Stradivarius Neck and Scroll.
 " 9— " " Joseph Guarnerius Neck and Scroll.



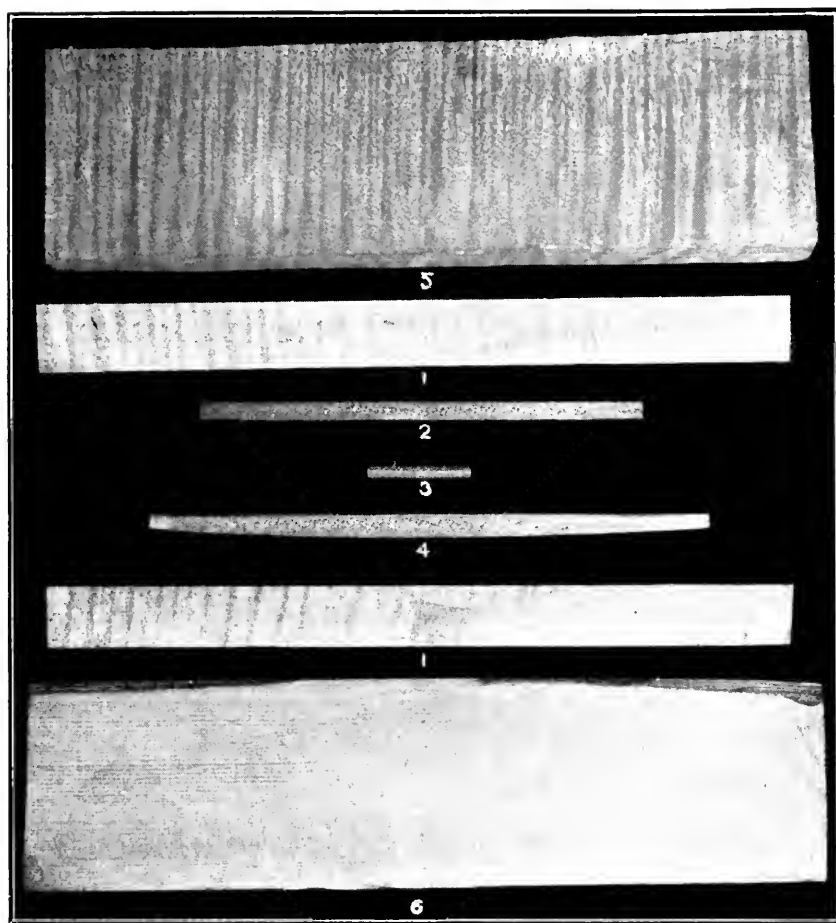
VIOLIN IN PROCESS OF MAKING.

No. 1—Ribs finished ready for back to be glued on.
No. 2—Back, outside half finished.



VIOLIN IN PROCESS OF MAKING.

- No. 3—Back and ribs finished ready for top to be glued on.
No. 4—Finished body of violin, ready for neck.



VIOLIN MATERIAL.

- No. 1—A piece of old maple for ribs, ready for cutting into proper lengths.
" 2—Old piece of wood for sound posts, ready for cutting.
" 3—Finished sound post.
" 4—Old wood for bass bars, ready for cutting.
" 5—Fine piece selected maple for back.
" 6—Fine piece selected spruce for top.

Violin and Piano Compositions.

Upon the following pages we have listed a few of the standard pieces of violin and piano music. This list comprises but a small portion of the stock we carry.

Complete catalogues furnished upon application.

ALARD, D., Op. 47, Faust Fantasie	-	-	-	-	-	-	\$1.75
ARTOT, J., Op. 4, Souvenir de Bellini	-	-	-	-	-	-	.75
BACH, J. S., 12 Sonatas, 4 volumes, each	-	-	-	-	-	-	1.25
Suite Sonata and Fugue (David)	-	-	-	-	-	-	1.50
Chaconne (Schumann)	-	-	-	-	-	-	.75
2 Concerts (Hermann), each	-	-	-	-	-	-	.75
Air on G String (A. Wilhelmj)	-	-	-	-	-	-	1.00
Meditation, Ave Maria, 1st Prelude (Gounod)	-	-	-	-	-	-	1.25
BECKER, J., Romanza	-	-	-	-	-	-	.50
BEETHOVEN, L. VON, Op. 40-50, Two Romances	-	-	-	-	-	-	.50
Op. 46, Adelaide	-	-	-	-	-	-	.75
Op. 47, Kreutzer Sonata in A	-	-	-	-	-	-	.75
Op. 61, Concerto in D	-	-	-	-	-	-	.50
10 Sonatas	-	-	-	-	-	-	2.00
Rondo and Variations	-	-	-	-	-	-	.50
BIZET, G., 4 Concertos, each	-	-	-	-	-	-	.75
BOHM, C., Op. 187, No. 4, Perpetuum Mobile	-	-	-	-	-	-	.50
Op. 187, No. 5, Slumber Song	-	-	-	-	-	-	.35
Op. 187, No. 6, Ländler	-	-	-	-	-	-	.35
BRUCH, M., Op. 26, Concerto in G minor	-	-	-	-	-	-	1.00
Op. 47, Kol Nidre	-	-	-	-	-	-	1.50
CHAMINADE, C , Air de Ballet	-	-	-	-	-	-	1.25
Callirhoë	-	-	-	-	-	-	.60
La Livry	-	-	-	-	-	-	1.00
Pas des Amphores	-	-	-	-	-	-	1.00
Pierette	-	-	-	-	-	-	1.00
Scarf Dance	-	-	-	-	-	-	1.00

CHOPIN, F., 18 Mazurkas	- - - - -	.75
8 Nocturnes	- - - - -	.75
8 Waltzes	- - - - -	.75
Op. 9, No. 2, Nocturne (Sarasate)	- - - - -	.60
Op. 37, No. 1, Nocturne (Wilhelmj)	- - - - -	.90
CORELLI, A., La Folio with Cadenza (Leonard)	- -	.50
CZIBULKA, A., Op. 356, Love's Dream After the Ball	- -	.75
DANCLA, C., Op. 66, Reverie, Hommage a l'Amitie	-	.75
Op. 83, 6 Easy Fantasies, each	- - - - -	.75
Op. 89, 6 Airs Varies, each	- - - - -	.75
Op. 118, 6 " " "	- - - - -	.75
DAVID, F., Op. 6, Introd. and Variations on Russian Air	-	.75
Op. 16, Andante and Scherzo Capriccioso	- - -	.75
DE BERIOT, CH. DE. Op. 7, Air Varie, No. 5 in E	- -	.50
Op. 12, Air Varie, No. 6 in A	- - - - -	.50
Op. 15, Air Varie, No. 7 in E	- - - - -	.50
Op. 70, Concerto, No. 6. in A	- - - - -	.75
Op. 76, Concerto, No. 7 in G	- - - - -	.75
Op. 100, Scene de Ballet	- - - - -	.75
DELIBES, L., Valse Naila (Pas des Fleurs)	- - -	1.25
DESSAU, B., Op. 10, No. 1 (Reverie) Traumerei	- - -	.50
DUSSEK, J. L., Op. 20, 6 Sonatas (Hermann)	- - -	.75
ELGAR, E., Salut d'Amour	- - - - -	.75
ERNST, H. W., Op. 10, Elegie	- - - - -	.75
Op. 11, Otello Fantasie	- - - - -	.50
Op. 18, Carnival of Venice	- - - - -	.50
Op. 22, Hungarian Melodies	- - - - -	.75
Op. 23, Concert F Sharp minor	- - - - -	.75
FIELD, J., 10 Nocturnes (Hermann)	- - - - -	.75
GABRIEL, MARIE, Cinquantaine	- - - - -	.75
GADE, N. W., Op. 6, Sonata, A major	- - - - -	1.00
Op. 21, Sonata, D Minor	- - - - -	1.00

GILLET, E., Loin du Bal	-	-	-	-	-	-	-	.60
GODARD, B., Berceuse, "Jocelyn"	-	-	-	-	-	-	-	.75
GOUNOD, C., Vision of Jeanne d'Arc	-	-	-	-	-	-	-	.40
GRIEG, E., Op. 6, 4 Humoresken (Sitt)	-	-	-	-	-	-	-	.75
Op. 8, Sonata I, F	-	-	-	-	-	-	-	1.00
Op. 12, 8 Lyric Pieces, Book I	-	-	-	-	-	-	-	.75
Op. 13, Sonata II, G	-	-	-	-	-	-	-	1.50
Op. 19, No. 2, Bridal procession (easy)	-	-	-	-	-	-	-	.50
Bridal procession and Carnival (Sauret)	-	-	-	-	-	-	-	.75
Romance from the String-Quartet	-	-	-	-	-	-	-	.75
Op. 28, Album Leaves (Sitt)	-	-	-	-	-	-	-	.75
Op. 35, Norwegian Dances (Sitt)	-	-	-	-	-	-	-	1.00
Op. 36, Cello-Sonata, arr. (Petri)	-	-	-	-	-	-	-	1.50
Op. 38, Lyric Pieces, Book II	-	-	-	-	-	-	-	.75
Op. 43 and 47, Lyric Pieces, Book III	-	-	-	-	-	-	-	.75
Op. 45, Sonata III, Cm.	-	-	-	-	-	-	-	1.50
Op. 46, Peer Gynt-Suite I (Sitt)	-	-	-	-	-	-	-	1.00
Introduction from Sigurd Jorsalfar	-	-	-	-	-	-	-	.50
8 Songs (Sauret), 2 Books, each	-	-	-	-	-	-	-	.75
GUNGL, J., Oberländer	-	-	-	-	-	-	-	.50
HANDEL, G. F., Largo	-	-	-	-	-	-	-	.50
Sonata in A (David)	-	-	-	-	-	-	-	.50
HAUPTMANN, M., Op. 10, 3 Sonatas	-	-	-	-	-	-	-	.50
HAUSER, M., Cradle Song	-	-	-	-	-	-	-	.35
Op. 24, Evening Song	-	-	-	-	-	-	-	.35
Hungarian Rhapsodie	-	-	-	-	-	-	-	1.00
Songs Without Words, 2 Vol., each	-	-	-	-	-	-	-	1.00
HAYDN, J., 8 Sonatas, (David)	-	-	-	-	-	-	-	1.25
HERMANN, F., 15 Easy Pieces	-	-	-	-	-	-	-	.75
60 Popular Melodies	-	-	-	-	-	-	-	.60
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MASSENET, J., Virgin's Last Slumber	- - - - -	.50
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MOLIQUE, B., Op. 21, Concerto, No. 5, in A minor	- - - - -	.75
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MUSIN, O., Mazurka de Concert	- - - - -	.75
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Concerto, No. 1, in E Flat	- - - - -	.75
Op. 8, Le Streghe	- - - - -	.75
Op. 11, Moto Perpetuo	- - - - -	.75
Op. 13, I Palpiti	- - - - -	.75
PIERNE, G., Serenade in A	- - - - -	.75
PUCCINI, G., Boheme Selection	- - - - -	1.25

RAFF, J., 5 Sonatas, each	-	-	-	-	-	-	-	1.50
Op. 83, No. 5, Cavatina	-	-	-	-	-	-	-	.50
Op. 85, 6 Pieces	-	-	-	-	-	-	-	.75
REBER, H., Berceuse	-	-	-	-	-	-	-	.50
RENARD, F., Berceuse in G	-	-	-	-	-	-	-	.75
Op. 20, Berceuse, No. 2, in F	-	-	-	-	-	-	-	.50
RIES, F., Op. 26, First Suite, G minor	-	-	-	-	-	-	-	3.00
Op. 27, Second Suite F major	-	-	-	-	-	-	-	1.50
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Op. 27, No. 4, Romance in G	-	-	-	-	-	-	-	.50
RODE, P., Op. 9, Concerto No. 7	-	-	-	-	-	-	-	.75
Op. 10, Air Varie	-	-	-	-	-	-	-	.50
Op. 13, Concerto No. 8	-	-	-	-	-	-	-	.75
Concertos No. 4, 6, 11, each	-	-	-	-	-	-	-	.75
ROSEN, M., Berceuse	-	-	-	-	-	-	-	.50
RUBINSTEIN, A., Op. 13, Sonata in G	-	-	-	-	-	-	-	1.00
Op. 44, No. 1, Romance	-	-	-	-	-	-	-	.50
Op. 46, Concert in G	-	-	-	-	-	-	-	2.00
Melody in F (Hermann)	-	-	-	-	-	-	-	.50
SAINT-SAENS, C., Le Cygne (The Swan)	-	-	-	-	-	-	-	.50
Op. 28, Introd. and Rondo Capriccioso	-	-	-	-	-	-	-	.75
SARASATE, P., Faust Fantasie	-	-	-	-	-	-	-	1.50
Spanish Dances, each	-	-	-	-	-	-	-	2.25
Op. 20, Zigeunerweisen	-	-	-	-	-	-	-	1.25
SCHARWENKA, X., Op. 3, No. 1, Polish Dance (Hermann)	-	-	-	-	-	-	-	.75
SCHUBERT, F., 3 Sonatas (David)	-	-	-	-	-	-	-	.60
4 Duos (David)	-	-	-	-	-	-	-	1.25
12 Marches (Hermann)	-	-	-	-	-	-	-	1.00
12 Selected Songs (Sitt)	-	-	-	-	-	-	-	.75
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The Bee	-	-	-	-	-	-	-	.50

SCHUMANN, R., Op. 73, Fantasie Stücke	- - - -	.50
Op. 90, Three Romances	- - - -	.50
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12 Favorite Pieces (Sitt)	- - - -	.50
12 Pieces from Album of the Young	- - - -	.50
15 Favorite Songs (Sitt)	- - - -	.50
SIMONETTI, A., Madrigale	- - - -	.50
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Op. 60, Concerto	- - - -	1.50
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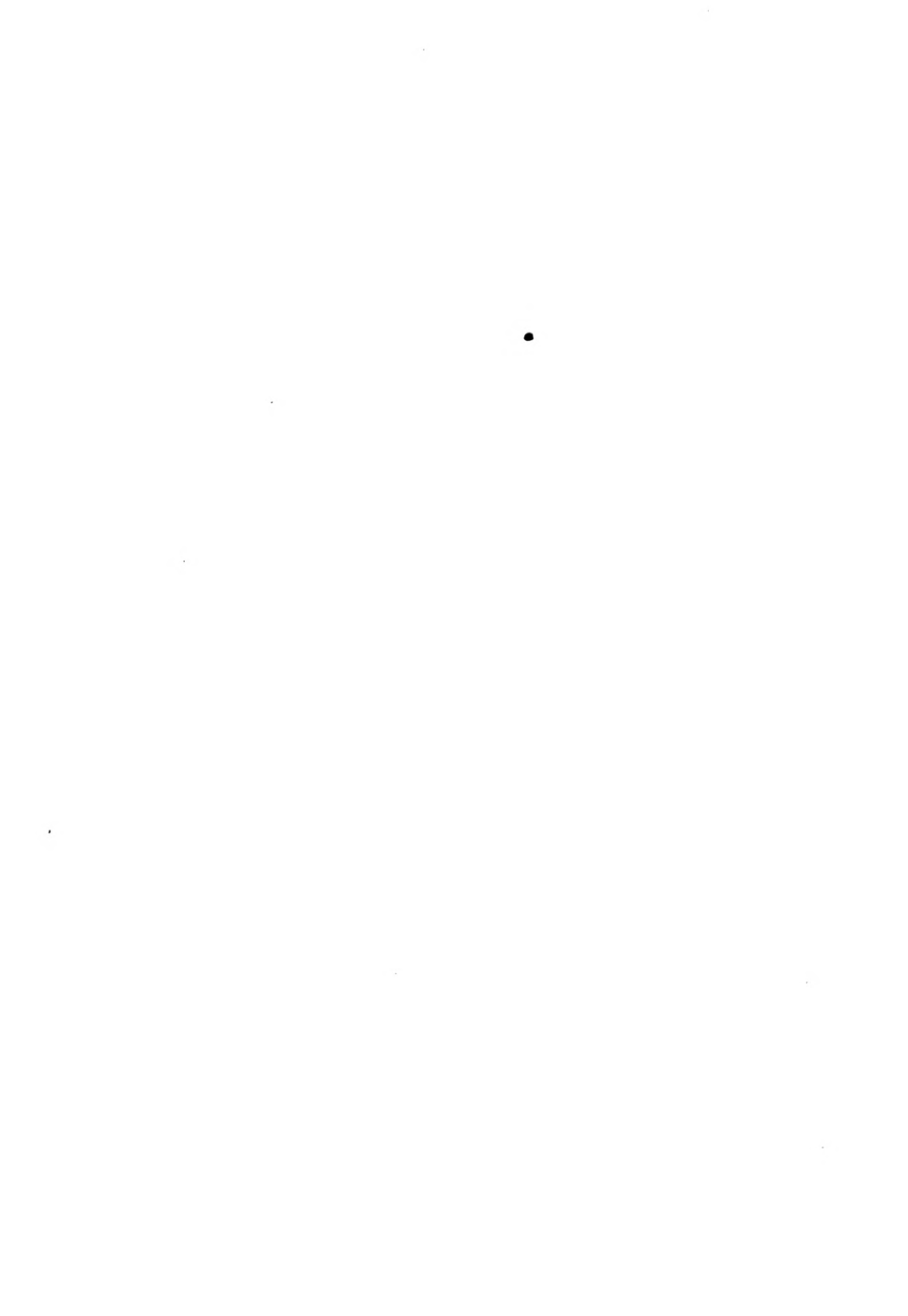
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